Psychological Perspectives, 47:247–275, 2004
Copyright © C. G. Jung Institute of Los Angeles
ISSN: 0033-2925
DOI: 10.1080/00332920490920665

Routledge
Taylor & Francis Group

The Archetypal Interpretation of Fairy Tales: Bluebeard

V. Walter Odajnyk

Evil has its divine depths, into which it is irreverent to look.

—von Franz, 1994, p. 82

Part II: Applying an Archetypal Interpretation to Bluebeard

The Bluebeard stories usually begin with a mother and two or three daughters. This trinity or quaternity (echoed mythologically in the three Fates, the three Graces, and three-headed Hecate) is a human manifestation of the archetypal feminine principle, which I will elaborate as we proceed. Initially, there is no mention of the brothers who sometimes turn up at the end to help rescue the heroine and kill the protagonist. The missing masculine element, at the outset, appears in the guise of the Bluebeard figure. His offer of marriage, or the abduction of the young women, represents the archetypal dynamic that seeks a union of opposites and a correction of the initial imbalance. We know from clinical and sociopolitical experience that when a human mediating factor is missing—the early death or absence of a parent or the loss of a generally accepted religious or political belief, figure, or structure—

This two-part article was written in conjunction with a course taught in the Doctoral Program of Clinical Psychology at Pacifica Graduate Institute in the Fall of 2002. Part I appeared in Issue 47(1) of *Psychological Perspectives*.

Satan, Sin, and Death: Satan Comes to the Gates of Hell. Pen and watercolor with gold highlights, 49.5 × 40.3 cm. c. 1806. From the collection of the Henry E. Huntington Library and Art Gallery.

the archetypal psyche moves in to fill the lacuna. This entry of archetypal contents into the personal or social psyche is an ambiguous development, for the constellation of archetypal forces can turn out to be either healing or destructive. If the personal or group ego becomes possessed and inflated by these newly emerging archetypal energies, ego consciousness loses its orientation and an individual or collective psychosis follows. That is the situation depicted in our fairy tale when the young women are beheaded and dismembered.

The healing potential of this opening to the archetypal psyche is demonstrated by the heroine, who is able to maintain her conscious standpoint. The archetypal content is then depotentiated and its energy (i.e., the gold, silver, and the other treasures in Bluebeard's castle) made available for conscious use. In the Perrault version, for instance, we are told that the heroine "becomes mistress of all his estates." She uses his wealth to marry her sister to a man who loves her, buy her brothers captain's commissions in the army, and marry herself off to a "worthy gentleman." Thus the initial imbalance is corrected, the archetypal wound healed, and the union of opposites takes place in the human realm. In the life of an individual, this development would appear, for example, as a new capacity to form a committed intimate relationship. Intrapsychically, it would be experienced as liberation from possession by a complex and a connection to one's personal soul (anima) or spirit (animus). In the collective psyche, it would mean giving up inflated notions of one's group or nation and dealing with other groups and nations in a human, related, and tolerant way.

Marriage

In this regard, the marriage motif present at the start and at the end of the story needs to be taken as a symbol. In its most general formulation, marriage represents the union of opposites. In many religions, that union takes place between a personified god or goddess figure and a human being. This is the case in our story and is paralleled by Zeus's numerous unions with mortal women. These mythological unions are a depiction of the *unio mystica*, the spiritual union of the soul with God. The protagonist's blue beard, silver nose, or wizard-like traits point to his archetypal or otherworldly status. Indeed, in many versions, the daughters or the mother sense that these attributes make him more than human, and the young women who succumb to his offer of marriage ignore these premonitions and warnings.

Among human beings, the union of opposites is a marriage between a man and woman, representing the union of the yin or soul principle

with its complementary yang or spirit principle. (The archetypal significance of marriage is recognized, for instance, in the Eastern Orthodox marriage ceremony, in which crowns are held over the heads of the bride and groom.) For Jung, the intrapsychic meaning is one of union between the conscious and unconscious parts of the psyche. Thus, in Jungian psychology, both the *unio mystica* and a marriage between a man and a woman are viewed as symbols of individuation and wholeness. The marriage motif is also central to the alchemical opus, which proceeds through a series of minor unions to a final *coniunctio* of the purified essences of the opposite principles, represented variously by gold and silver, Sol and Luna, king and queen.

With this understanding of marriage symbolism, it is evident that the terms *feminine* and *masculine* must be taken in a broader context than a gender-based one. Thus the daughters in our story are not to be taken literally as representing young women or women's psychology, any more than Bluebeard is to be taken as an image of men or of masculine psychology. The daughters may represent youthful, trusting feelings of affection, generosity, or genuine desire for relationship, life experience, or personal development and individuation. Moreover, these fairy-tale figures and events portray archetypal processes taking place in the collective unconscious of humanity. The young women, therefore, are human archetypal soulful energies, and the Bluebeard figure is a transpersonal, godlike, archetypal force. To treat the young women as personal anima figures in men, or as personal shadow figures in women, or to see Bluebeard as a manifestation of a personal animus in women or shadow in men, misses their archetypal, transpersonal attributes.

For Jung, the intrapsychic meaning [of marriage] is one of union between the conscious and unconscious parts of the psyche.

The fact that in the Bluebeard story, as in so many other fairy tales, the heroine is either entering puberty or of marriageable age when tragedy strikes does not mean that these stories are about sexual fears, initiation, and knowledge. That is a literal reading. Coming of age and eligibility for marriage must be seen symbolically, just as everything else in a fairy tale. The unconscious uses these images, and other notions with which we are familiar, to communicate as best as it can, what it is trying to say. When it presents us with an image of a young girl reaching puberty or about to be married, it is trying to convey a psychic event. It is saying: "The psychological state of mind I am trying to

depict is analogous to that of a young girl reaching puberty or about to be married. That state of mind is also analogous to sexual awakening and maturation, to the desire and readiness for a union with a male, the onset of pregnancy, and the birth of a child." This is how the unconscious attempts to depict the potential for conscious development in human beings at a certain point in our psychological evolution. It is a beautiful analogy, portraying the evolution of consciousness as a marriage of yin and yang, as pregnancy and the birth of a child. It is this pregnancy and birth that the Bluebeard figures seek to destroy, thereby acting out the "give and take" of the archetypal forces. Nevertheless, the fact that after eons, consciousness has been able to evolve to the level manifested in some contemporary human beings seems to attest to the fact that, as conservative as nature is, and as much as it tries to keep the balance between the opposites stable, there appears to be an ever-so-slight movement toward an increase in consciousness. One could say that, over time, powers seeking greater consciousness succeed in overcoming powers seeking an eternal, unmoving balance. Von Franz goes further to suggest that in the past, the archetypal psyche punished any increase in consciousness, whereas today, when human beings fail to become conscious or seek to remain unconscious, punishment seems to follow in the form of neurotic symptoms.

Yin and Yang

I find it more in keeping with the psychological reality that fairy tales describe to keep in mind the Chinese equivalents of "feminine" and "masculine," yin and yang, when interpreting a fairy tale. In Chinese philosophy these are the two primordial principles that permeate all existence, from subatomic particles to cosmological phenomena. In Taoism, yin and yang make up the Tao, variously defined as the Way or the One and described as that "which exists through itself," having neither name nor shape (Wilhelm, 1962, p. 21). In other words, the Tao is identical with our notion of God. Taoist philosophers divide the Tao into four categories: Tao of Heaven, Tao of Earth, Tao of Human Beings, and Tao of the Individual.

The *I Ching* speaks of yin as K'un or the Receptive and of yang as Ch'ien or the Creative. K'un is the "dark, yielding, receptive primal power of yin.... It represents nature in contrast to spirit, earth in contrast to heaven, space as against time, the female-maternal as against the male-paternal" (Wilhelm, 1971, p. 10). Ch'ien, the primal power of yang, is male-paternal, "light-giving, active, strong, and of the spirit.... Its image is heaven"; Ch'ien's energy is unrestricted by space

and expressed through motion, time, and duration. The Receptive and the Creative, yin and yang, are complementary, not opposite; they complete each other rather than oppose each other.

I would like to add the possibility that the well-known Taoist yin–yang emblem be viewed as containing gradations in its light and dark halves. In other words, I do not think the yin half is evenly dark and the yang half evenly bright. Yin must begin at its tail as off-white or grey and become increasingly darker, until it turns intensely black around the light spot, where an *enantiodromia*, a reversal from yin to yang, takes place. Similarly, yang, at its tail, must start as off-white and end up brilliantly white around the dark spot where it changes into yin.

Applying these notions of yin–yang to our story, the daughters would belong in the light grey area of the yin, whereas the Bluebeard figure would belong in the darkest area of yin. In terms of the four categories of Tao, the daughters are manifestations of the Tao of Human Beings, and Bluebeard expresses the Tao of Heaven.

With our undifferentiated Western dualistic thinking, we may be surprised to find both the daughters and Bluebeard as manifestations of yin. We fail to recognize that the archetypal fields of yin and yang contain both masculine and feminine, or spiritual and soulful, energies. In Jungian terminology, both chthonic (earthly) and pneumatic (spiritual) aspects are present in the light and the dark sides of the archetype of the Self (see Figures 1 and 2). Taoist alchemy, for example, refers to heaven–earth and earth–earth—in other words, yang–yin and yin–yin (Chang Po-tuan, 72). We can infer that there is also a yang–yang and a yin–yang, since the Taoists speak of the "four yin–yang" (Lu K'uan Yü, p. 199). Western alchemists also equated the earth and the moon and contrasted this "Earth-Moon" with the "Heavenly Moon" (Jung, 1970, para. 654); and they spoke of the Earthly Adam and Heavenly Adam, of the Earthly Sun and the Celestial Sun, of two sulphurs, and two quicksilvers, and so on. I think they realized that every archetype has a yin and yang side to it. This differentiated notion of opposites also means that yin has both a feminine and a masculine side in it, as does yang.

Using the more comprehensive Chinese terminology, we can say that the fairy tale presents us with a situation wherein the feminine, soulful yin aspects of human beings are confronted with a desire to merge with the godlike, masculine, spirited aspects of yin. On the positive side, this is a desire of the soul to merge with God. But in the Bluebeard story we have the opposite merger taking place, a *unio mystica* with the devil. Unlike the Garden of Eden story, which takes place in the light realm of yang, the Bluebeard story takes place in the dark realm of yin.

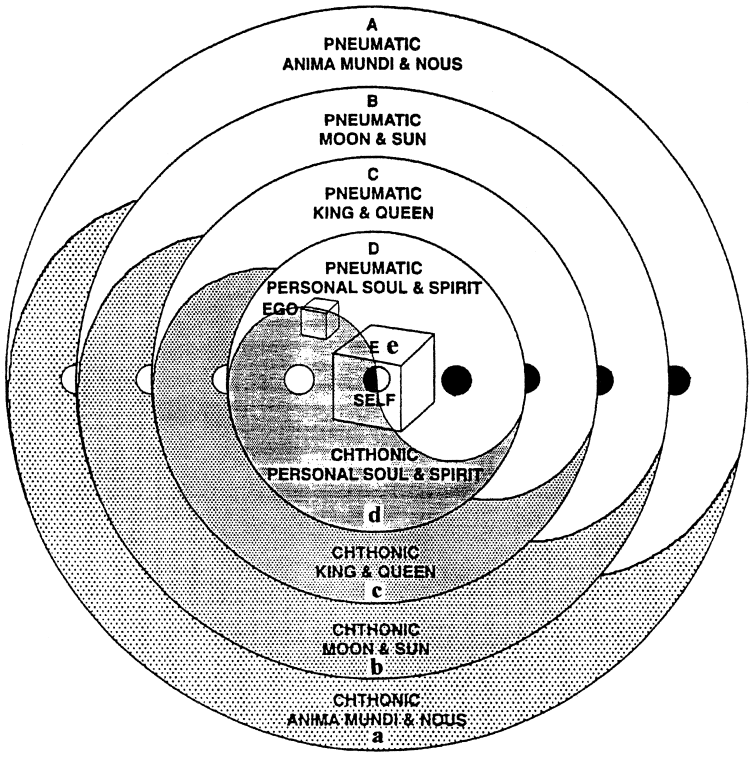


Figure 1. "What is below is like that which is above, and what is above is like that which is below, to accomplish the miracles of one thing."—*Emerald Tablet*

This is why I see the stories as complementary and Bluebeard as the shadow of Jehovah.

Blue, Silver, and White

This basic insight into the essentially yin-like nature of the story is useful when considering the various symbols and motifs as we amplify and interpret the story. For example, when considering the chief characteristic of our protagonist, his blue beard, we must keep in mind that we are looking for the earthly rather than spiritual aspects of the color blue. Most dictionaries of symbols generally associate blue with the higher or spiritual realms. It is the color of all sky gods and of the Queen of Heaven. Shiva and Krishna are blue-skinned. The Egyptian gods and monarchs were often depicted with blue beards and wigs. In Jewish legend, Luz,

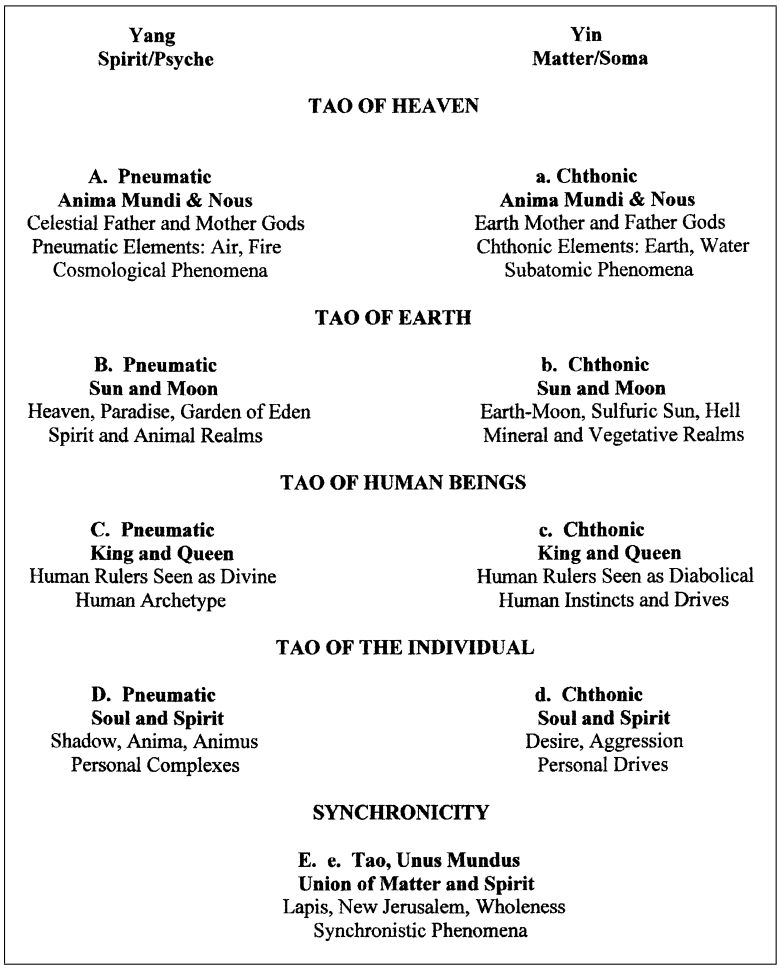


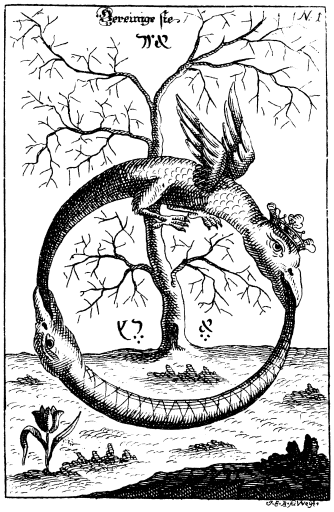
Figure 2. An outline of the parallels between Taoist, alchemical, and Jungian conceptions of spiritual and material realities.

home of the immortals, is a "Blue City." The color is also associated with the completion of the alchemical opus; "for the 'golden flower of alchemy' can sometimes be a blue flower" (Jung, 1970a, para. 101). This spiritual blue signifies detachment from the world, from raw instinct, desire, passion, and emotion. It has come to symbolize infinite space, eternity, emptiness, as well as the higher virtues and accomplishments such as truth, faith, purity, and immortality.

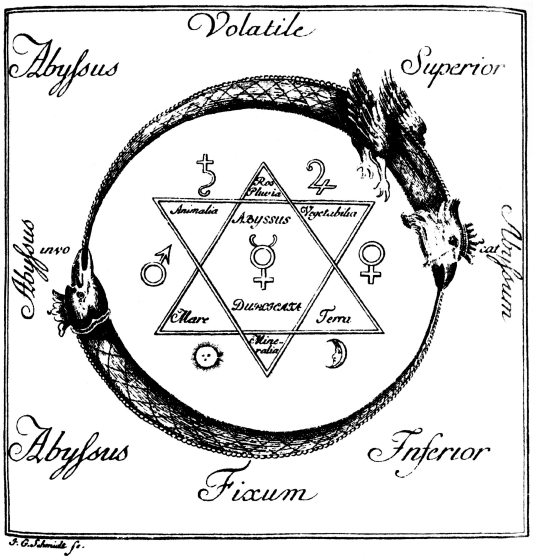
But there is another blue often ignored and barely mentioned in most dictionaries of symbols—the dark, heavy, and soulful blue. In our culture, we use this earthly aspect of blue to speak of the blues, of mournful songs and feelings. The same earthly blue is associated with sexuality and the shadow side of life, the blue movie and blue talk. Interestingly, in France, fairy tales were first known as *contes bleu*, an acknowledgment that these stories concern the dark, instinctive, and unconscious side of life. There can be little doubt about the tone of the blue that characterizes the beard of our protagonist. Still, we have to keep in mind the spiritual aspects of the color, for the two together make a whole and the potentiality of the one is secretly imbedded in the other.

When it comes to the silver nose of the gentleman suitor in the Italian version, the same principle applies: Silver and its white color have both earthly and spiritual qualities. Silver is generally defined as yin, since it is the opposite—or in Chinese terms, the complement—of gold. In its spiritual aspects silver is associated with the moon and the Queen of Heaven and the Virgin Mary. (We should not forget, however, that in many cultures the moon is masculine and the sun feminine—note the German *der Mond* and *die Sonne*. This example illustrates the fact that the terms *masculine* and *feminine* are relative and that the "hook" on which the psyche projects its archetypes can vary to an apparently contradictory extent. See Figure 3 for parallel alchemical images of the Taoist yin–yang symbol.) In its spiritual meaning silver represents purity and innocence—and, by extension, pure intent, clear conscience, fair dealing, and peace. The Psalms describe the "Word of God" as silver, and "silver-tongued" is a synonym for eloquence. In alchemy, the second stage of the opus is called *albedo*, whitening, which is the outcome of the purification of the dark *prima materia*, prized by many alchemists as the work's goal. In Zen Buddhism, the moon represents Buddha Mind, Perfect Wisdom, our True Nature, and the goal of Self-Realization. Like blue, white is a passionless color and therefore a symbol of detachment, spiritual purity, innocence, chastity, and holiness.

But both the moon and the color white, which are associated with silver, have their "dark" side. In many cultures there are lunar deities and heroes that are nocturnal and malignant. In astrology the Black Moon is a symbol of annihilation, of dark and maleficent passions and hostile energies. The souls of the dead are said to gather on the moon before their journey into eternity or the distant cosmos. White is also associated with annihilation and death. Ghosts and specters are clothed in white. In ancient Greece and Rome, in the Slavic lands, and in Asia,



"The winged snake . . . signifies the universal world-spirit. . . .
But the lowest snake signifies our matter . . . the virgin earth."



"Consider these two dragons. . . . The one at the bottom is called the fixed and constant or the man. But the upper snake is the volatile or black, dark woman."

Figure 3. The alchemists sought to portray the confusing fact that yin has a spiritual side and yang an earthly side by sometimes defining the upper dragon as feminine and sometimes as masculine.

the color of mourning is white. As with the color blue, therefore, we need to keep in mind the dark aspects of silver and the death-bearing associations with the color white when considering the symbolism of the protagonist's silver nose.

Beard and Nose

For someone with a Freudian orientation, the pubic and phallic significance of the beard and nose are all too apparent. And that significance certainly has its place in the story. But again, both have their earthly and spiritual sides. The beard, for example, is not only a symbol of virility but also of dignity and authority. In ancient Egypt, even the queen was fitted with an artificial beard to signify her divine authority and sovereignty. A secondary and probably modern association with beards is loquaciousness, and with it, the notion of the magic of words and the art of persuasion. The earthly, instinctive, and sexual connotations of the beard are seen in their obvious connection with our animal ancestry. From that, it is but a short step to its association with the barbarian, the outsider, the ruffian, and the libertine. The mythological figure of Pan, with his horns, beard, erect penis, and hoofed feet, is a personification of this wild, unruly, instinctive side of nature. With the rise of Christianity, Pan's attributes were transferred to the devil. Clearly, Bluebeard is a direct ancestor of Pan and the devil.

As a symbol, the nose, too, has both a spiritual and an earthly side. It is often a disguised form of the penis. Many masks worn during Carnival or New Year's make use of this analogy. As phallus, the symbol is used in many cultures to represent divine, creative energy—for example, the lingam in Hinduism or the serpent issuing from the vulva of a female deity in a South Indian sculpture (Cooper, p. 149). Even "sperm" is given a spiritual reading in the Christian notion of *logos spermaticos*, the seminal word or thought of God.

Psychologically, the nose has come to represent intuitive or instinctive knowledge, probably because of its association with animals that rely on the nose to orient themselves and sniff out things. In Africa, that notion is embodied in the belief that ashes from the noses of dogs and pigs can be used to contact the spirit world. In Siberia, the souls of foxes and sables are thought to lie concealed in their snouts. This type of instinctive knowledge represented by the nose can also be used for unsavory purposes. Sociopaths, particularly, seem to have a well-developed opportunistic intuitive sense. For instance, Jung characterized Hitler as someone who had the instincts of a guttersnipe. People who saw Hitler speak observed that he would initially flounder about until he got the

"smell" of the room and then, with increasing confidence, would launch into an oration that perfectly matched the psychological state of his audience.

The maleficent aspects of the nose can also be seen in the prominent noses of witches. For Freudians that would represent their phallic attributes, for Jungians their animus, and for the Chinese, their yang character. In Japan, the proud and boastful are said to have long noses (perhaps the Pinocchio story is based on this Far Eastern belief), and the *tengu* or evil spirits and mountain demons have long noses and greedy beaks.

To summarize: The blue beard and the silver nose disclose the nonhuman, otherworldly, archetypal nature of the Bluebeard figure. The masculine attributes of the beard and nose, however, belong to the realm of yin. For as we have seen, Bluebeard represents the chthonic "masculine" aspects of the basically "feminine" realm of yin, and within the realm of yin, its earthly or chthonic side.

Psychologically, the point seems to be that human beings need to be wary and cautious when confronted with archetypal manifestations. If we maintain our human orientation and limitations, it is quite possible to recognize these archetypal forces and not succumb to their blandishments. Sometimes, unfortunately, the Bluebeard drama is acted out, literally, by a man and a woman. That happens when the man's wealth and social position entice the woman to remain with him in spite of his murderous rages. A political example would, again, be Hitler. When he first appeared on the scene, many people felt that there was something "not right" about him. Something did not smell right. But the blandishments he offered the atomized and demoralized German populace—renewed national pride, end to anarchy, social and economic revival—were so attractive that the initially wary reaction to him was overcome. Similarly, Bluebeard was able to overcome the natural discomfort and doubts his presence evoked when he first came on the scene. In the Grimm version he comes disguised as a beggar—that is, as a wolf in sheep's clothing. This version, I think, demonstrates how easy it is to be taken in by external appearances and that even benevolent motives can lead one astray.

. . . human beings need to be wary and cautious when confronted with archetypal manifestations.

Castle and Treasure

In the Perrault story, the otherworldly blandishments offered by Bluebeard are depicted as his castle with all its treasures. That castle is usually hidden in a dark forest, again pointing to the yin aspect of Bluebeard's nature. Mythologically amplified, the castle, like a walled-in city or an enclosed garden, is a feminine container and partakes of the symbolism of the womb. In fairy tales, it usually holds a treasure or a bewitched or imprisoned person, guarded by a monster. The monster or the evil being who had bewitched or imprisoned the person must be overcome to gain the treasure and free the person. Psychologically, this "treasure hard to attain," as Jung characterizes it, represents the deepest desires and highest aspirations of human beings, variously defined as individuation, self-realization, the Kingdom of God, or immortality. In a more general sense, the treasures in Bluebeard's castle symbolize the entire spectrum of potential spiritual, artistic, intellectual, emotional, and relationship capabilities of human beings. And, of course, we can be "seduced," for good or ill, by any of these treasures. The "treasure hard to attain" is never freely given. It has to be stolen or obtained through a life-threatening quest or journey. In Christianity, Christ has to die to atone for Adam and Eve's "original sin." In alchemy, that treasure was the philosopher's gold, produced only after a series of combined meditative and "chemical" operations that could easily go awry, drive the alchemists insane, or threaten them with injury or death. The treasures in Bluebeard's castle, therefore, express the possibility of an enormous increase in consciousness, wisdom, and spiritual development. That possibility, however, comes coupled with a knowledge of opposites, of life and death, of good and evil. The fact that this consciousness and knowledge are to be found in Bluebeard's castle signifies that we are dealing with the structure of the archetypal Self—but, again, with its dark or yin side. We will consider later how these "treasures" wound up in the dark or yin side of the archetype of the Self.

The analogy between Bluebeard's castle and the Garden of Eden is self-evident. The young women, like Adam and Eve, are free to explore and partake of all the riches found within the castle, except for one room—and that room contains secret knowledge that can raise the women's consciousness to an awareness of the inherent principle of opposites that seems to characterize all existence, at least for us as human beings. Both Jehovah and Bluebeard are gods because they possess this knowledge, express it in their being, and function out of this paradoxical union of opposites. Once human beings attain the same knowledge and are able to withstand that paradoxical tension and function out of

it, they too become "as gods," as the serpent promised (Genesis 3:5) and as the Psalmist and Christ proclaimed, "Ye are gods" (Psalms 82:6; John 10:34).

Because of its far-reaching implications for the evolution of human consciousness, the Bluebeard story is, in some ways, more of a myth than a typical fairy tale. Conversely, it is possible that the Garden of Eden story was originally a fairy tale that was raised to the level of an explanatory religious myth.

There is a difference, however, between a garden and a castle. This is where the analogy with the Garden of Eden ends. The castle represents a structural development beyond the purely natural garden. Although now hidden in the forest and away from civilization, the structure of the castle implies that, at one time, there did exist a closer psychological connection to the dark and yin aspects of the archetype of the Self. The fairy tale, therefore, portrays a collective psychological development in which a one-sided emphasis on the light/yang aspects of the Self forced the yin side to withdraw into the collective unconscious. With that repression of the dark side of the Self, the possibility for wholeness was lost—which is why that possibility is now found in Bluebeard's castle. In individual psychology, the castle, and particularly the secret room, would denote a split-off complex composed of contents incompatible with the person's conscious attitudes or values. In our story, the castle represents a split in the very core of the transpersonal, archetypal psyche. The story compensates for the conscious cultural situation and, at the same time, describes an attempt on the part of the collective unconscious to reestablish that lost connection.

The fairy tale . . . portrays a collective psychological development in which a one-sided emphasis on the light/yang aspects of the Self forced the yin side to withdraw into the collective unconscious.

The compensatory role of the fairy tale is also evident in its representation of the principle of evil by a male figure. For in Christianity, there is a definite bias to view the "masculine" as positive and the "feminine" as negative. The masculine Godhead is all-good; evil is the result of the first woman's sin. And, in some medieval images of the Fall, the serpent is also shown as feminine.

Date of the Bluebeard Story

Given this discussion about the castle, we could hazard a guess that the current European versions of Bluebeard stem from the late Renaissance and early Enlightenment period. The combination of the Christian notion of God as all-good and the Renaissance and Enlightenment view of human beings as essentially noble and rational caused the repression of the dark side of the archetype of the Self. The French and Spanish versions, in which the heroine is sometimes named Fatima and the texts are accompanied with illustrations of Bluebeard in Arabic dress, also come from the same period. This was the time when the Spaniards were warring with the Moors and, together with other Western European nations, opposing the incursions of the Ottoman Empire onto the European continent. Consequently, Muslims became the carrier of the negative "devil-like" projections, and Bluebeard, the devil-like figure, was represented as an Arab.

Clearly, this characterization of Bluebeard is germane in our new century, when, once more, Westerners are tempted to project the archetype of evil onto Muslims, based on the "hook" provided by the Muslim terrorists. We hear this negative projection particularly from certain fundamentalist Christians, in spite of the intervening centuries during which a more conscious and differentiated stance should have coalesced with respect to religions and cultures different from our own. And, of course, proving that the unconscious functions in an identical way in all cultures, a good number of Muslim fundamentalists repay the compliment and look upon Westerners as embodiments of all that is evil.

Another area in which all three major Middle Eastern religions are similar is in their patriarchal bias—a bias that is clearly evident in our fairy tale. It is present in the absence of any personal masculine relationships at the beginning of the story. The women are segregated and alone. Their only possibility of a relationship with a man is with a patriarch—Bluebeard, who, incidentally, is rumored to have had many wives. In this regard, also, our story depicts a situation still relevant to our day, and the heroine's struggles with Bluebeard are paralleled by the struggles of women with the discriminatory and oppressive aspects characteristic of patriarchal attitudes.

Patriarchy manifests an archetypal principle, and as long as that "god" rules human beings, the possibility of personal human relations is limited, not just between men and women, but within the entire human community. In our story, the overcoming of patriarchy is evident in the appearance of the brother and in the sisters' marriages to human lovers. We should not, however, see the story in its literal form as applying

only to the lives of women. The sisters represent the human soul. When ruled by the patriarchal archetype, men's souls, too, personally and as members of religious, ethnic, and political groups, "marry" ideals, values, and attitudes that are "superhuman." The past century, especially, gave witness to the dire consequences of seduction by this inhuman aspect of the patriarchal archetype.

The Secret Chamber

Von Franz writes that "in fairy tales there is no such thing as a forbidden chamber that is never opened, and such a chamber always contains a *tremendum numinosum*" (1996, p. 191). In the ancient mystery cults, she continues, there was always an adytum, a sanctum or "holy of holies" that was off-limits to the uninitiated, and where the essential mysteries of the religion unfolded. Furthermore, initiation rites from various cultures include an ordeal of passing through a secret or locked room, or its equivalent in the form of a cave, cellar, hole, or clearing. Often, the candidate is then sprinkled with water or with the blood of a sacrificial animal, signifying regeneration and rebirth. The Egyptian Salt Papyrus, for example, describes a secret room where the "signs of breath" are given and the dead resurrected (*Dictionary of Symbols*, p. 842). In *The Golden Ass*, Apuleius's initiation into the mysteries of Isis—his approach to the gates of hell and his vision of the "gods celestial and the gods infernal" (Apuleius, p. 277)—is a direct parallel to the heroine's initiation into the "mysteries of Bluebeard."

The fact that the secret chamber is filled with blood—it is even called the Bloody Chamber in *Mr. Fox*—points to its paradoxical nature as a place of both life and death; it depicts the principle of *enantiodromia*, that is, the reversal of an extreme condition into its opposite. The stains of blood on the key (individual understanding) and on the egg (the uroboric Self) denote the initiation the heroine has undergone. Prior to this initiation experience the psyche is innocent and childlike. The bloodstained key and egg, or the singed flowers in the Italian version, are analogous to the feelings of shame, guilt, and self-consciousness experienced by Adam and Eve. The bloodstains and singed flowers also express the suffering that accompanies this experience. Having become aware of the destructive or evil side of existence, we can no longer return to a naive, innocent, preconscious state of being, or to a belief in an exclusively benevolent God. Once a person has had an intimate encounter with death, injustice, or any serious evil, he or she is never the same. An indelible "mark" remains, defined as "Original Sin" by Christian theologians.

Pinkola Estés and Bettelheim are right in seeing the themes of naiveté and loss of innocence in this story. The fairy tale certainly provides enough hints in that regard. But with their personalistic psychological approach and failure to take into account the variations of the tale (e.g., *Mr. Fox*), they are unable to uncover the transpersonal nature of the loss of innocence the story seeks to convey.

Curiosity

Charles Perrault, the Brothers Grimm, and almost without exception, all the commentators on this fairy tale consider curiosity to be the reason for the dire consequences of entering the forbidden room. The focus is never on Bluebeard's pathological murderous behavior and desire to conceal his crimes. Invariably, the story is interpreted as a cautionary tale about women's curiosity. Pinkola Estés simply changes the focus from curiosity to naiveté, and for the Freudians, of course, it all boils down to sexual curiosity and betrayal.

Only recently have women commentators begun to point out the incongruity and the antifeminine bias of this perspective. For example, Maria Tatar, in *The Hard Facts of the Grimms' Fairy Tales*, writes:

> That the folkloric and literary imagination would go to such lengths to create a cautionary tale warning women against curiosity (sexual or otherwise) seems odd. In "Bluebeard," there is a striking lack of congruity between the actual crime and its (near) punishment.... The bloodbath is simply too sensational a spectacle for so minor a transgression. (pp. 163–164)

Having said this, Tatar is basically at a loss to account for the discrepancy between crime and punishment. Without the hypothesis of the collective unconscious and an archetypal perspective, the best she can do is to conclude that the story must deal in some way with carnal knowledge, either about sex or death: "We do not have to reflect long and hard on the key ingredients" of the story, she writes, "to realize that intense curiosity, locked doors, and the perception of sadistic brutality set up a chain of interesting associations—associations linked to the primal scene" (p. 169). To her, the story dramatizes children's fantastic and nightmarish notions of human sexuality. She notes that it is also possible to read the story in a less symbolic and more literal manner: to view the opening of the forbidden door as the heroine's recognition of death or her encounter with human mortality. But that interpretation makes little sense: Why should the heroine be punished for becoming

aware of human mortality? In the end, having no alternative, Tatar opts for a Freudian reinterpretation of the story: It is not about women's curiosity (sexual or otherwise) but about children's fantasies surrounding the primal scene.

Has anyone actually done research on children's notions about sexuality and their emotional reactions to seeing or hearing their parents engage in sexual behavior? Since fairy tales come from predominantly peasant societies, the research would have to focus on children living in these societies. But it seems to me that children living in a farm environment, surrounded by livestock and other animals, are familiar with the sights and sounds of sexual intercourse and the apparent or real violence that sometimes accompanies it. I would hazard a guess that for peasant and farm children, there is a minimum amount of mystery and fantasy associated with human sexuality, parental or otherwise. We have to be careful when dealing with material from a different culture not to interpret or perceive it through the lens of our own cultural and subjective values.

Like Maria Tatar, Marina Warner, despite her insightful and wide-ranging literary and mythological amplification of the tale, is unable to propound any other reading of the Bluebeard story but the Freudian. She considers the possibility that the story addresses the harsh fact that before the nineteenth century, the major cause of death was childbirth: "In the forbidden chamber, Bluebeard's wife perhaps found herself face to face with the circumstances of her own future death" (p. 263). But Warner concludes that although fear of death in childbirth may be among the story's latent meanings, it is not its "patent" message. The obvious message is revealed by the errant wife's bloodstained key, a "symbol of her pollution, connected to loss of childhood innocence and of virginity, or irrepressible sexuality" (p. 269).

Although Warner recognizes the story's analogy with Eve's temptation in the Garden of Eden, she barely manages to move away from the "excessive women's curiosity" thesis. She writes that "Bluebeard acts like God the Father, prohibiting knowledge—the forbidden chamber is the tree of the knowledge of good and evil" (p. 244). She also quotes fifteenth-century inquisitor Pierre de Lancre, who said that "Satan is the true ape of God [who] mimics divine rewards and punishments" (p. 246). But then she concludes that the heroine, like Eve, disobeys the patriarch and "through curiosity, endangers her life" (p. 244). Warner has enough material with which to at least consider the notion that the story might have to do with the development of consciousness. The Biblical account is transparent in this regard and requires little interpretation. Unfortunately, she does not overcome the literal and literary

bias of seeing the story as human tragedy, in which the heroine finally triumphs over a monstrous murderer of women.

The Key

The key, a symbol of knowledge, initiation, and understanding, is the instrument that opens the possibility of a reconnection with the lost knowledge of the yin aspects of the Self. The key is analogous to the serpent in Eden: Both open the human psyche to an experience and knowledge of the paradoxical nature of reality and of the central archetype of the Self. In other words, the key and the serpent carry the possibility of individual and transpersonal wholeness. They are "phallic" primarily in this psychological sense and not in the sexual sense, as the Freudians invariably interpret them.

Eggs and Flowers

The eggs and flowers that Bluebeard gives to the women in some versions are symbols of wholeness—but of paradisiacal wholeness. We must distinguish between two different symbols of wholeness. The first is the original, nondifferentiated state of oneness in which there is no conflict of opposites, no separation between subject and object, between self and other. This original wholeness is represented by the Garden of Eden and, in our story, by the white eggs and the mandala-like flowers. The second type of wholeness is the result of a conscious development, of an *opus contra naturam*, as the alchemists termed it: a state of oneness that is attained only after confronting the various conflicting, alienating, and unconscious contents of the psyche. In religious terms, that confrontation is seen as a struggle with sin and evil. This consciously attained wholeness is pictured in some versions of our story by the heroine's possession of the castle and its treasures and by her and her sisters' marriages. The religious and mythological images of this form of wholeness include the Kingdom of God, the Heavenly City of Jerusalem, differentiated mandala images, the mystical marriage of the king and queen, the philosopher's gold or lapis, and the Golden Flower of Taoist alchemy.

The fact that Bluebeard gives the eggs and the flowers to the young women means that he possesses these symbols of the Self, again indicating that he is, indeed, a personification of that archetype. We should not, however, view the eggs and flowers literally, as concrete objects. Basically, the story is saying that Bluebeard was able to recognize the as yet unrealized and undifferentiated nature of the women—or, in psychological terms, of the psychological contents the young women represent.

Similarly, he was able to see when that nature and those contents had undergone a fundamental change from their previously undifferentiated condition.

But why the rage and the severe punishment for what we would consider to be an evolutionary step in consciousness? Bluebeard's telling the young women not to enter the forbidden chamber to which he has just given them the key is reminiscent of Dostoevsky's teasing remark to his brother, "Try not to think of a white bear!" In the Garden of Eden story, one could say that Jehovah's hand is clearly present in prodding Eve to eat of the forbidden fruit. His influence is present in the admonition not to eat of the Tree of the Knowledge of Good and Evil, as well as in his shadow and theriomorphic manifestation, the serpent, which he sends to goad Eve into the forbidden deed. (The serpent is analogous to the eagle of Zeus that daily pecked at the chained Prometheus's liver. See Campbell, pp. 274–275, and the Hellenic amulets depicting Jehovah as anguipede, a snake-footed god.)

This ambivalence within the archetype of the Self both to want and deny the evolution of human consciousness is another instance of the play of opposites, of the yin–yang dynamic inherent in all phenomena. Punishment follows an increase in consciousness, just as nemesis follows hubris. In his book *Ego and Archetype*, Edward Edinger provides a valuable description of psychological growth and development as an ongoing cycle of inflation and alienation. In a broader sense, we have to consider this balance between the opposites as a "natural law," as the eternal cycle of creation, destruction, and transformation depicted in Hinduism by the dance of Shiva. Nevertheless, as I have already observed, it seems that, at least for now, consciousness has gained some ground on the unconscious. It remains to be seen what the price for that gain will be.

This ambivalence within the archetype of the Self both to want and deny the evolution of human consciousness is another instance of the play of opposites.

Blood and Dismemberment

In keeping with the yin nature of the archetype of the Self depicted in our story, it is worthwhile to note that the secret chamber, which is synonymous with hell, is full of blood rather than fire. (Only in the

Italian version, with its Christian influence, is the chamber filled with fire and smoke.) For fire is yang—it represents spirit; whereas blood is yin, representing soul. Both have their earthly and spiritual sides: Hellfire and blood are different from heavenly fire and blood. Heavenly fire illuminates and is usually white or golden, or, in the case of Moses, a fire that does not consume. Heavenly blood is represented by dew or rain—"the water of life" in fairy tales and the blood of Jesus in Christianity. To emphasize the compensatory yin nature of the Self in our story, hell is full of blood rather than fire.

The women murdered by Bluebeard are often beheaded and sometimes dismembered. The head is the locus of consciousness, intelligence, and knowledge. Hence the beheading, a cutting off of the offending organ. For it was the "head" that was responsible for the offense against Bluebeard's instructions, because the victims wanted to know what was behind the door. (Similarly, Adam and Eve ate from the Tree of the Knowledge of Good and Evil.)

Beheading is a form of dismemberment, which is a central motif of many creation myths. A number of these myths begin with a Cosmic Egg that is split into two parts. In Genesis, God separates light from darkness, the firmament from the waters, and the waters from the earth. The Babylonian maternal dragon Tiamat, the Indian primordial formless dragon Vitra, the Teutonic giant Yimir, and the Chinese first man P'an Ku are all killed and dismembered to create the world.

It is fitting that the motif of dismemberment and reintegration appears in *Fitcher's Bird*, where each of the sisters is given an egg to safeguard. The heroine, like Isis with her brother Osiris, is able to reconstitute the dismembered bodies of her sisters and bring them back to life. This motif reappears in the death, dismemberment, and reintegration of the Greek gods Zagreus and Dionysius, who, like Osiris and Christ, came to symbolize the conquest of death, the attainment of immortality, and a return to the pretemporal, eternal state of unity and oneness. In this context, the basin of blood sometimes found in Bluebeard's secret chamber is similar to Medea's Cauldron of Regeneration. Medea dismembered bodies of animals or people, but after immersion in the cauldron, they would emerge reborn and regenerated.

Thus the motif of dismemberment is closely linked with initiation rituals that evoke the experience of death and rebirth (e.g., baptism) and appears, for instance, in the initiation of a shaman. As a psychological experience, the motif points to the dissociation of the psyche, that is, to a psychotic episode or a full-blown psychosis. Initiation rituals are meant to test the mettle of a psyche and to inure it to future disintegrating shocks. In this sense, psychoanalytic training, or any serious analysis,

is an initiation rite, for analysis entails a separation and differentiation, in which the etiology and contents of the various components that make up the personality are carefully examined, including the usually unconscious and repressed elements. And the outcome of a successful analysis is a reintegration of the personality on a new and more solid psychological foundation.

The classic myths, alchemical symbolism, religious rituals, and fairy-tale motifs that describe this psychological process of transformation usually take the issue to the core of psychic experience and seek a fundamental dismemberment and regeneration, a death and rebirth, both on a personal and transpersonal level. The aim seems to be to bring about a state of conscious, integrated wholeness, in which the separation and conflict of opposites are overcome or transcended.

Honey and Feathers

In *Fitcher's Bird* the heroine escapes from Bluebeard's castle by covering herself with honey and feathers so that she looks like a bird. The etymology of *fitcher* is the Icelandic *fitfugl*, meaning "web-footed bird" (Warner, p. 255). Generally, birds symbolize spirit or soul. After death, the soul is thought to depart in the form of a bird. In Taoism the Immortals take the form of birds. Shamans wear bird robes and feathers to undertake their spiritual journeys.

As the title implies, the heroine disguises herself as a web-footed bird, which would be a water fowl of some kind, more at home in the water than in the air. So once again we see the symbolism in the fairy tale convey a spiritual (airy) yang side and a soulful (watery) yin side. As the shadow side of the Father in Heaven, Fitcher, or the Fowler, as he is called in a newly revised edition of the Grimm tales, also has his flock of souls. And when the heroine transforms herself into a web-footed bird, Fitcher and his friends think nothing of her as she wanders about the grounds.

The feathers, of course, conceal the honey, which denotes the spiritual protection in which she has enclosed herself. For honey is considered an uncontaminated substance because it is produced by bees who were thought to propagate without the benefit of the opposite sex. In Mithraism honey was used to cleanse the hands and the tongue of all sin. Because of its preservative qualities, it ensured immortality. For the Celts, therefore, mead, a honey-based drink, was the beverage of immortality. Because it is sweet, honey represented the overcoming of suffering and was thought to give one a foretaste of paradise or nirvana, of spiritual bliss and transcendent melding with the godhead. By covering

herself with honey, the heroine ensured her spiritual self-preservation and, at the same time, purified herself from any contamination she may have incurred in Fitcher's domain.

Jehovah's Shadow and Its Redemption

The young women who were indelibly affected by the sight in the secret chamber and then tried to deny their knowledge were decapitated or dismembered. Those who outwitted Bluebeard were said to be slier or cleverer than their sisters; that is, they were more conscious and aware of the possibility of evil and took steps to protect themselves. If one seeks moral or practical lessons in fairy tales, here is one: Awareness of the possibility of evil is the way to protect oneself against it; ignorance or naiveté regarding evil makes one a target or a victim. The heroine's capacity for deception again demonstrates that we are dealing with a state of consciousness after the Fall.

For what would have happened had the women admitted their transgression? What if one of them had stood up to Bluebeard and said, "Yes, I opened the door to the secret chamber and saw exactly what was there, and now I realize who you are and what you are capable of doing"? After all, that is what Lady Mary did in *Mr. Fox*. Probably that kind of poise and self-possession would have turned things around. The denial was a further indication of the young women's childlike and immature psychological state of mind.

We must take the sisters in the story as a unit, each representing a different attribute of soul. The sisters killed by Bluebeard would be the childlike, innocent parts of the soul, whereas the heroine represents the more mature and conscious side that is aware of both the dark and the light sides of existence. It is the naive parts of the soul that need to undergo a process of initiation, of death, dismemberment, and rebirth. The same psyche can be naive and childlike as well as mature and highly conscious at the same time. And, again, this is true for both the individual and the collective psyche.

The fairy tale clearly illustrates that a consciousness-expanding experience can have devastating consequences, in spite of the often powerful impulse to attain greater consciousness. In this case, we are dealing with the experience of archetypal evil, but the danger is no different when the psyche is confronted by positive archetypal contents. In fact, any initial encounter with the unconscious is frequently experienced as demonic because it is potentially destructive of the ego and therefore of the psyche's integrity and balance. An unusually resilient psyche, a firm ego structure, and heroic courage are required to withstand the onslaught of

a highly charged, numinous archetypal content. Jacob's wrestling with a "man" who later turned out to be God is paradigmatic of a successful confrontation with the archetypal psyche. Still, Jacob was permanently marked by the experience: Note, for example, the change of his name to Israel (meaning, a prince of God or a prince with God) and the mysterious injury to the "hollow of his thigh" (Genesis 32:24–32). I consider that injury evidence of the lasting vulnerability that is felt after a personal encounter with a potentially psychologically shattering experience. For most of us, such an experience is not the result of a vision but of encounters with severe loss, failure, guilt, disillusionment, betrayal, or death. These experiences put an end to the naive arrogance and sense of wholeness characteristic of the youthful psyche.

With our dualistic Western thinking, we assume that the dark side of the Self is wholly evil and has nothing good in it at all. But that is not true, because in the depths of the darkness lies the possibility of new light—which, after all, is the annual message of Christmas and the meaning of the yin–yang symbol. In the Bluebeard stories, the bloody chamber, as the amplification of the symbol indicates, is not just a place of evil and death but also a place of rejuvenation and rebirth. "The infernal fire," Jung writes, "is nothing other than the *Deus absconditus* (hidden God)" (1978, para. 209). He also quotes Meister Eckhart: "On returning to his true self, he enters an abyss 'deeper than hell itself' " (para. 209) For those of us raised in the Judeo-Christian tradition, it is "a shattering thought," Jung admits, that hell and salvation, life and death, good and evil arise from the same archetypal depths.

In her chapter on "The Evil Demons" in *Projection and Re-Collection in Jungian Psychology*, von Franz writes that it is possible, and even necessary, to integrate the "little devils" that are part of our personality. But when it comes to the archetype of evil, she cautions that it can never be fully integrated. This holds true, incidentally, for all archetypes. Only their contents, "that is, whatever in the symbolic images can be understood by the experiencing subject," can and ought to be integrated (von Franz, 1978, p. 121). As for the archetypal structure itself, "one can only relate, ever and again, 'religiously,' by taking it carefully into account as long as one lives and awarding it respectful attention" (p. 121).

However, I would like to think that the Bluebeard story is not just about the successful integration of the contents of the archetype of evil, but also about the possible redemption of the shadow side of the Self. The burning, killing, and cutting up into pieces of the Bluebeard figure are alchemical *calcinatio*, *separatio*, and *sublimatio* images. They are the operations to which the *prima materia*, a symbol of the unrealized or unredeemed archetype of the Self, is subjected in the process

of its transformation. Another alchemical symbol of the *prima materia* is that of the old king. This patriarchal senex is synonymous with the Bluebeard figure. Killing, dismemberment, and burning of the old king return the manifestation of this archetypal energy to its original Mercurial nature, where the opposites are again one. Thus, at the conclusion of the Bluebeard stories, the personal manifestation of the dark side of the archetype of the Self loses its powers to cause immediate harm to human beings and returns to its condition of latency.

. . . the Bluebeard story is not just about the successful integration of the contents of the archetype of evil, but also about the possible redemption of the shadow side of the Self.

The deconstruction of this archetypal structure and its contents does not constitute a completed transformation. Such a transformation would require a new manifestation of that archetype but in an integrated form, combining both the yin and yang aspects, thus ending the split between these two sides of the archetype of the Self. Such an integration does take place in the human realm in some versions of the fairy tale, and, in that sense, a part of the archetype of the Self does undergo a full process of transformation.

In conclusion, we need to modify our initial definition of the central problem of the fairy tale, namely, that it involves a confrontation with evil: how to recognize it and how to deal with it. That was an adequate beginning hypothesis, but after subjecting the story to a detailed psychological interpretation, we see that it deals with the expansion of human consciousness that is effected through a confrontation with the shadow side of the Self. The story further implies that when the human psyche is not shattered by that encounter, not only does the psyche evolve and mature, but a part of the shadow side of the Self is also redeemed.

Jung felt that humankind has a future only if we and our political leaders can learn to bear the tension of opposites, the tension between our benevolent and destructive impulses—or between Eros and Thanatos, as Freud formulated this fundamental conflict in *Civilization and Its Discontents*. Christ's injunction to love our enemies, to pray for those who persecute us, and to be perfect—as our Heavenly Father is perfect, for he "maketh his sun to rise on the evil and on the good, and sendeth rain on the just and on the unjust" (Matthew 5:45–48)—

is actually a summons to hold that tension of opposites. This is a very different notion of perfection than we usually associate with the term and which is far better expressed by Jung's idea of wholeness. Our splitting of the opposites of good and evil and projection of evil onto our perceived enemies allow the archetypal forces to do their work unhindered. We are then pawns in the hands of the gods, and Bluebeard once again roams the world seeking the destruction of souls.

The practical implications of this fairy tale are clear: Given the incredible massacres and horrors of the past century and the knowledge of the possibility of a nuclear holocaust, we all have looked into the secret chamber. Our naive denial of the sights we have witnessed and of our knowledge of the archetypal forces that we are able to unleash will only assure our mutual annihilation. And unlike in the fairy tale, there may be no sisters and brothers left to redeem us from our folly.

But saying this hardly seems to make any difference. We nod our heads and then, myself included, continue to feel and behave as we did in the past. At times, I can only conclude, like a good Christian, that human beings are not capable of saving themselves: A divine intervention is required.

It is noteworthy that at the end of the story, the heroine needs the help of others to get rid of Bluebeard. Apparently she cannot do it alone either. So at least in this compensatory version of an encounter with the archetype of evil, human beings working together are able to overcome its destructive effects.

These are the reasons why Bluebeard is still germane to our era and probably account for its ongoing popularity and creative reworking. Somewhere we sense that its archetypal drama speaks to the central problem of our day. For having eaten of the Tree of the Knowledge of Good and Evil, we, as the serpent promised Eve, have become like gods and now hold the keys to life and death.

V. Walter Odajnyk, Ph.D., is author of Jung and Politics *(Harper & Row) and* Gathering the Light: A Psychology of Meditation *(Shambhala). A former faculty and board member of the C.G. Jung Institute of New York, he has recently relocated to Ojai and practices in Ventura, CA.*

ACKNOWLEDGMENTS

I am very grateful to Robin van Löben Sels for her careful reading and editing of the first draft of the essay. I also want to thank Dr. Theodor Abt, the faculty, and students of the C. G. Jung and M.-L. von Franz

Research and Training Center in Depth Psychology for the opportunity to present this paper at the fall 2003 series of courses at St. Niklausen. Their insightful comments helped to refine its contents and presentation.

FURTHER READING

Apuleius, L. (1965). *The Golden Ass*. New York: Collier Books.

The Arabian Nights. (1990). Translated by Husain Haddawy. New York: W. W. Norton.

Bettelheim, B. (1977). *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*. New York: Vintage Books.

Calvino, I. (1980). *Italian Folktales*. New York: Harvest Books.

Campbell, J. (1971). *The Masks of God: Occidental Mythology*. New York: The Viking Press.

Chang Po-tuan. (1986). *The Inner Teachings of Taoism*. Translated by Thomas Cleary. Boston: Shambhala.

The Complete Grimm's Fairy Tales. (1975). London: Routledge & Kegan Paul.

Cooper, J. C. (1978). *An Illustrated Encyclopedia of Traditional Symbols*. London: Thames & Hudson.

A Dictionary of Symbols. (1996). Edited by J. Chevalier & A. Gheerbrant. London: Penguin Books.

Folktales of England. (1965). Edited by K. M. Briggs & R. L. Tongue. Chicago: University of Chicago Press.

Freud, S. (1930). *Civilization and Its Discontents. Vol. 21*. Standard Edition. New York: W. W. Norton.

Jung, C. G. *The Collected Works of C. G. Jung*. London: Routledge & Kegan Paul.

Vol. 9ii: *Aion* (1978)
Vol. 12: *Psychology and Alchemy* (1970a)
Vol. 14: *Mysterium Coniunctionis* (1970b)
Vol. 16: *The Practice of Psychotherapy* (1970c)

Lang, Andrew (Ed.) (1965). *The Blue Fairy Book*. New York: Dover Publications.

Lu K'uan Yü (Charles Luk). (1984). *Taoist Yoga: Alchemy and Immortality*. York Beach, ME: Samuel Weiser.

Pinkola Estés, C. (1992). *Women Who Run with the Wolves: Myths and Stories of the Wild Woman Archetype*. New York: Ballantine Books.

Tatar, M. (1987). *The Hard Facts of Grimm's Fairy Tales*. Princeton, NJ: Princeton University Press.

von Franz, M-L. (2002). *Animus and Anima in Fairy Tales*. Edited by Daryl Sharp. Toronto: Inner City Books.

von Franz, M-L. (1972). *Problems of the Feminine in Fairy Tales*. New York: Spring Publications.

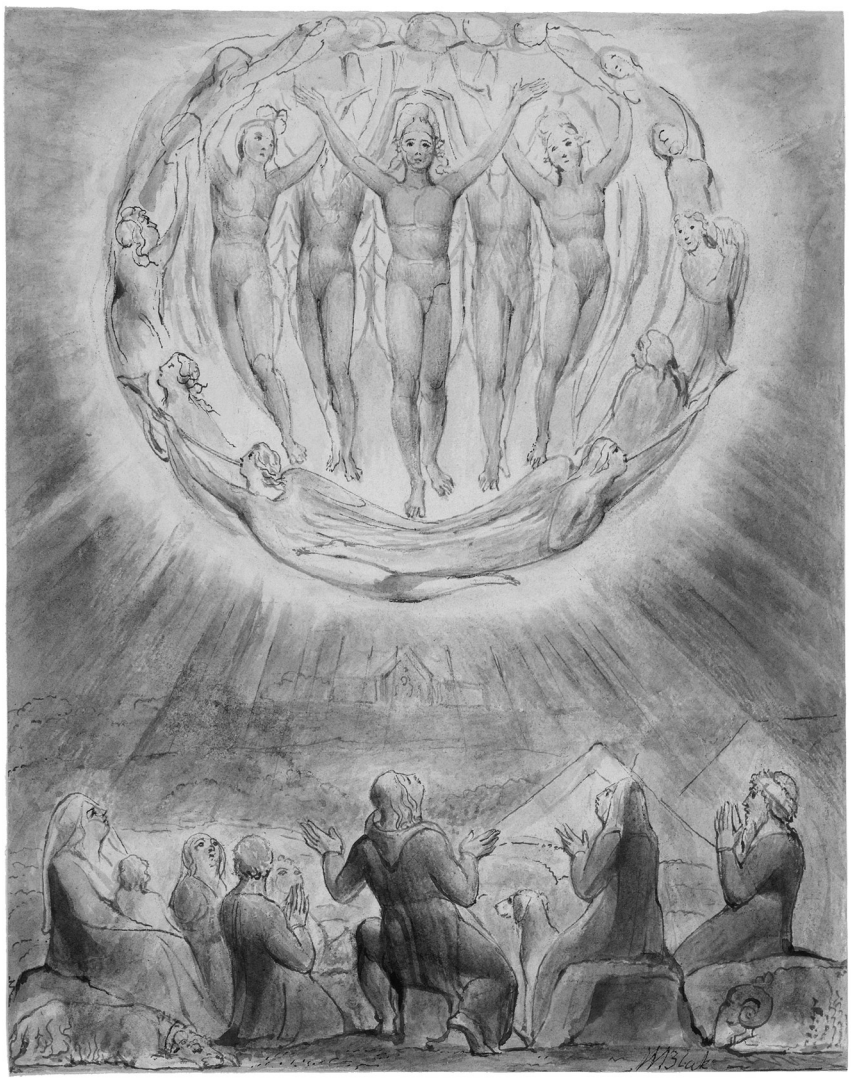
von Franz, M-L. (1996). *The Interpretation of Fairy Tales*. Boston: Shambhala.

von Franz, M-L. (1997). *Archetypal Dimensions of the Psyche*. Boston: Shambhala.

Warner, M. (1994). *From the Beast to the Blonde: On Fairy Tales and Their Tellers*. New York: Farrar, Strauss and Giroux.

Wilhelm, R. (Trans.). (1962). *The Secret of the Golden Flower: A Chinese Book of Life*. San Diego: Harvest/HBJ Books.

Wilhelm, R. (Trans.). (1971). *The I Ching or Book of Changes*. Princeton, NJ: Princeton University Press.



The Annunciation to the Shepherds, one of six illustrations to John Milton's "On the Morning of Christ's Nativity." Pen and watercolor, 15.8 × 12.4 cm. c. 1815. From the collection of the Henry E. Huntington Library and Art Gallery.

Copyright of Psychological Perspectives is the property of Taylor & Francis Ltd and its content may not be copied or emailed to multiple sites or posted to a listserv without the copyright holder's express written permission. However, users may print, download, or email articles for individual use.